VISIT…

# GRAPHOTISM

PULL-OUT CENTRE PAGES

INTERNATIONAL

ISSUE 8

15(

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*this issue:*

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# GRAPHOTISM

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SOUTH LONDON IN THE HOUSE


COVER:
HIP HOP GEEZER BY PHENC,
BACKGROUND IMAGE BY ALERT
FUMES II (Detail) Nottingham '95
FUTURA PHOTO :STYLO
+ SWET, PETRO,
MONK (HARRY!) & SNAP

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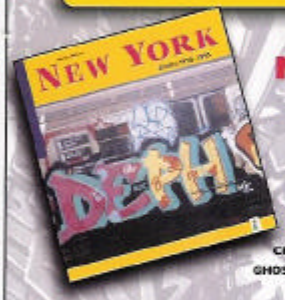
new

# BOOKS

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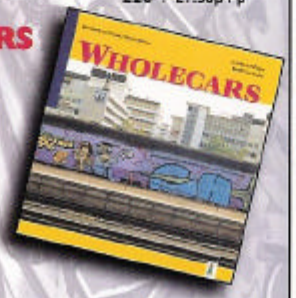

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## editorial.... Sentence from hell

Five years imprisonment for graf is a joke, except jokes are supposed to be funny. FISTA a.k.a. Simon Sunderland clearly isn't laughing and if you call yourself a writer nor should you be. Switch off the "I don't know him so it doesn't concern me" shit for a second and think. OK he might have made a few mistakes, like not keeping his house as clean as perhaps it should have been, and missed a couple of his court hearings (for whatever reason) which never goes down that great with the judge, but all this is missing the point. Here's a writer who's been given five years for admitting only 14 counts of criminal damage alledged to have cost £7,000 - no trains were admitted to as part of the deal, just track sides and motorway bridges etc.

And even if you don't respect him, if he doesn't have any success in his appeal due on October 3 1996, then his case will have truly set a precedent which could have implications for all of us, which is when you 'don't give a shit' fools will have to start doing the opposite, as copy cat jail bids start getting handed out.

The sentence is effectively saying that our society considers the actions of a 'damager' of property as more offensive than some people who 'damage', sexually abuse or even kill other human beings. This is clearly a retarded attitude and one which does not reflect the view of the vast majority of people within the society it claims to uphold laws for. As our own publisher put it in a recent article in the Big Issue magazine:

"You get rapists that are in prison for a year and a half, murderers who get out after ten, and someone who gets five years for doing graffiti. It's criminal in itself."

The overwhelming response from the non-graf community (apart from the odd 'hang the bastards' granny who probably wouldn't have the bottle to kick away the stool if she actually had to carry out her own ill-considered threat) think at most Sunderland should be made to do some community service to clean it off or paint some old people's homes. Not go to prison for five years. This has been backed up by numerous press opinion across national newspapers, magazines and TV - hell even the BBC's mainstream peak time Sue Lawley led "Nine & Now" programme seemed to come down in Sunderland's favour.

Moral majority arguments aside, the cost of incarcerating him for five years has been modestly estimated at some £20,000 per year which is another waste of good law abiding tax payers' money if nothing else. Think how many graf painting projects to brighten up drab youth centres or building hoardings that would fund, or walls that could be cleaned up with the money (if they actually did ever clean it.)

One reader of Simon's local paper The Star, aged only 12 years, wrote in with an interesting point on this matter too saying: "I feel that five years in jail isn't a good idea because he will spread tagging in prisons, then when other inmates are released tags will reappear on the streets of Sheffield." The probation officer's report recommended a non-custodial sentence because it would not serve the public interest for Simon to serve more time than *the five and a half months he had already spent on remand. Even the* prosecuting barrister indicated to the court he was only seeking a maximum sentence of 12-18 months.

Whatever the different opinions, it is clear that the judge in the original case was on a different planet that day and did not 'represent' the views of the majority. In Los Angeles a few years back a man who murdered a graffiti artist got three years probation, rapidly became a media celebrity for his actions, and was seemingly condoned by some areas of the public and law enforcement authorities. If public opinion in the UK over the FISTA case is anything to go by, maybe we have a more tolerant society in our people if not in all of our justice system and this could just save the day for FISTA, who's already served almost a year behind bars at the time of writing. No doubt he knew what he was doing was illegal but the sentence he got was certainly criminal.

The five year sentence given to Sunderland for graf related criminal damage in early 1996 was the harshest ever given for graf related criminal damage in the UK and as far as we know in the whole world. We could all do without anymore. If you want to write to Simon Sunderland or help with his appeal a few useful contacts are listed below. Let's hope by the time you read this, common sense will have prevailed. Simon Sunderland will be free and the addresses below will be redundant. GB

Simon Sunderland X01591
HMP Everthorpe, A Wing
Brough
North Humberside

Free Simon Sunderland Campaign
c/o: 87 Dylways
Camberwell
London SE5 8NW

# UP DATE

## CONFUSED SHIT

1996 in the UK has been a year where doing graf could have earnt you a nice commission and a fat cheque from Foster's Ice, an exhibition at London's respected Serpentine Gallery (in the case of Jean-Michel Basquiat - though he was not alive to enjoy it) a hefty fine for many more or even five years in jail in the case of FISTA. The key difference seemed to be, not whether any of the acts were any more or less justified on moral or artistic/aesthetic grounds but who owned the surface the people involved chose to grace their spraycans with and whether there was any money in it for anyone else (in the first two instances) or if you had asked beforehand (in the last example). Could the law and the society that it upholds, be fractionally up its own arse!

## BACK UNDER THE MICROSCOPE

The FISTA sentence certainly brought our artform back under the media spotlight. Carlton TV, BBC TV, The Guardian, The Independent on Sunday, The Big Issue and Don't Tell It video issue (13) all covered the UK graf scene in general on the back of the FISTA news.
In general the media was better informed than before on a subject previously thought of as old hat and played out in mainstream news terms. Possibly as a result, graf became something to investigate again and something the club scene wanted to take a slice of.

One notable monthly club night at the Cross Bar Kings X in London doing just that is 'Scratch'. It's approach is different

because the series of graf/music evenings it has started sees writers getting the same billing as the Djs dropping the tunes, which makes a change from only being the backdrop.

Artists who have taken part so far have included SEIZE, SHARP (NYC), DOZE, SHOK ONE,KAY ONE, SKORE, ZEUS, KILO and DREPH plus work which adorned The Touch magazine Notting Hill carnival float.

More nights are planned and Graphotism will keep you informed.

Another club intending to take graf seriously is the The Bluenote in Hoxton, north London.
Over the weekend of the 12/13 October '96 it plans to hold a graf extravaganza in place of the usual Unity event with live outside painting, indoor gallery show featuring world class canvas rumoured to include the likes of MODE 2 and DELTA (Amsterdam) plus a club night with Mo'Wax and huge video projections showing legendary films like Style Wars alongside more contempory graf videos like Graffiti Verite and Visual Grafix from the Graphotism stable.
A fresh selection of skaters and breakers in Insane Skate Supplies and Born to Rock should ensure a weekend of quality with major sponsorship from the Red Bull drinks brand to get things funded.

In '96 Foster's Ice proved it was more than a one hit wonder with the '95 Camden event featuring FUTURA 2000.

After London the Foster's Street Art campaign went on to Edinburgh, Glasgow, Leeds, Manchester and Newcastle and included at least one graf based street art writer in each city such as DERM, ONE MOR, POIS, KELZO, PULSE & ROUGH. Helping on the organisation side SWIFTY also had time to customise a VW camper van on the graf tip with NYC's STASH 2 (pictured). We believe they still have web site for those of you can get access @ www.fostersice.co.uk

## GALLERY BASTARDS

On the gallery front Birmingham dropped the fatherless style with the Graffiti Bastards group show running from August 18th to September 8th at the Custard Factory, Digbeth and featuring old Selly-oak site favourites CHUMA, CRISE, ROUGH, SYSTEM, JUICE, PART 2 plus

MADTEMPA, SHOK and more.
Inconjunction with Graphotism stockist Ideal Skates (B'ham). The event also had New Flesh for Old perform live with guest Djs on the opening night and Sneaker Pimps do their thing on the landing(end) party.
For a full review of the event see issue 9.

## ON THE DIY EVENT TIP

Largeness wise, this year's Return of the Macks event at Western Boulevard, Leicester in the Midlands at the end of May definitely takes the prize at a quarter of a mile long by around 8ft high.
This stretch of full colour top notch burners has turned more than a few heads and was organised from scratch in under a month by the man who never sleeps SOLO ONE.
Artists came from all regions of England including London, Birmingham, Leicester, Nottingham, Wolverhampton, Bristol, Manchester, Lincoln and dealt with the hoardings. No one got paid even to turn up let alone get paint but the wall turned out super fat. Word has it that some viewers have been so taken with ONE MOR's piece that they actually tried to remove the boards he painted on - but to no avail as each board is protected by a special anti-theft device which cannot be revealed for security reasons. See HHC October '96 issue for a preview and Graphotism issue 9 for some in depth detail shots of some of the finer moments of this mega mural.

Smear II in Manchester's Hulme area in April '96 had the BBC visiting it and was another success with even more soap dodgers and dogs on strings than last year but also more writers and a mad sound system from Desert Storm spinning the tunes from the back of a lorry. See this issue for the full update from KELZO.

The home of many a successful international jam in previous years, Livingston in Scotland decided on a Scottish only affair this year with a small group of writers doing the business.

## GRAF/MUSIC CONNECTION

On the graf writer crossing over the realm of music front, many new tunes have come out of the UK. The biggest deal probably went to The Brotherhood who signed with Virgin. Rapper Shylock is an old writer who is down with another writer turned musician DJ CRYSTAL featured in issue 7. 'Elementalz' is a definite UK product name checking all number of English flavours from 70s comedy actress Hatty Jakes and infamous serial family & friends killer Fred West, to references to the quality London soap 'Eastenders' with killer lyrics like "audible barrage like Pat nagging Ricky" on 'Alphabetical Response'.

Back up to Scotland two outings have caught our eye. The East Coast Project is no provincial afterthought but a wicked compilation of some of Edinburgh's finest, dropping funk to trip hop to rap and back. Featured artists include Blacka'nized and Coco and the Bean, the design of the album came courtesy of writer...DERM from the Fallen Angels and the compilation entitled simply EAST COAST PROJECT was released on Natural Response Records.

Awaiting release on Panic Trax, now part of (AM Records) is the first vinyl outing of new school electro Dundee based Voigt Kampff. The group are also active graf writers north of the border (and occasionally south too) and are starting to come correct with both the music and the cans. At G-HQ the two tracks which had us searching for the old dusty lino were 'Question' and 'Asphalt'- totally rough. We'll keep you posted when these tunes hit the streets.

One cuss has to go out to Jive records for letting the latest Tribe Called Quest album cover for 'Beats Rhymes and Life' get past the censors. The illustration is plain wack by anyone's standards and looks like one of those 'let's get that guy from our old school who used to do a bit of art/graf with the Fisher Price airbrush to do the job'. It's a shame too 'cos the album's crisp.

If you need a fat pair of speakers to listen to these recommended tunes, then look no further than the Minipod from the Blue Room's Alien Hardware Collection. Coming off like some 50s spaceship, the design of these little beauties is unlike any other speaker you're ever likely to see and they sound fat too, benefiting from well respected B&W loudspeaker technology. Available in red, blue, black and white they cost £400 a pair - a lottery win purchase for most but still worth investigation.

## NEW MAGS / LITERATURE

The best new mag to come to our notice since last issue has to be 12oz Prophet from Miami in the US. It has excellent picture reproduction, glossy paper, intelligent interviews with the likes of DZINE & TWIST and is available from most Graphotism stockists who deal in the foreign mag business. The normally fairly average RAP PAGES mag also dedicated a whole issue to graf in an unprecedented move earlier this year. It features in-depth interviews with old school legends LEE, DAZE, ZEPHYR, PHASE II and FUTURA 2000 plus reports from around the US from west to east. Graphotism are in the process of trying to purchase the back issues for what will be an unmissable collector's item.

On a higher plane still, G-HQ has become aware of a book called 'Gargantua' which has a whole chapter devoted to the connection between graf and advertising. Mr CEPT has one of his characters gracing the cover of the book (un-be-known to him beforehand) and the author Julian Stallabrass gets seriously deep on the graf tip though he misses a few of the finer points of why we do what we do. Still if you're a cerebral type it definitely makes interesting reading. Thesis bods and art student types should check it, if no one else.

## STOCKIST UPDATE

The number of stockists taking Graphotism is constantly changing, so we will endeavour to keep you up to date with some of the better ones. Channel Zero Clothing @ 15 Crown Alley, Dublin (beside Skate City), is doing it for the Southern Irish crew, with a writer working there to ensure the latest Graphotisms and the best of the foreign mags and videos are always available. Also a new distributor is on the case to make sure all your stockists have the latest products as and when they arrive in the UK. Watch out in the next issue for details of several new books on graf which have emerged from Europe.

## VIDEO CLASS

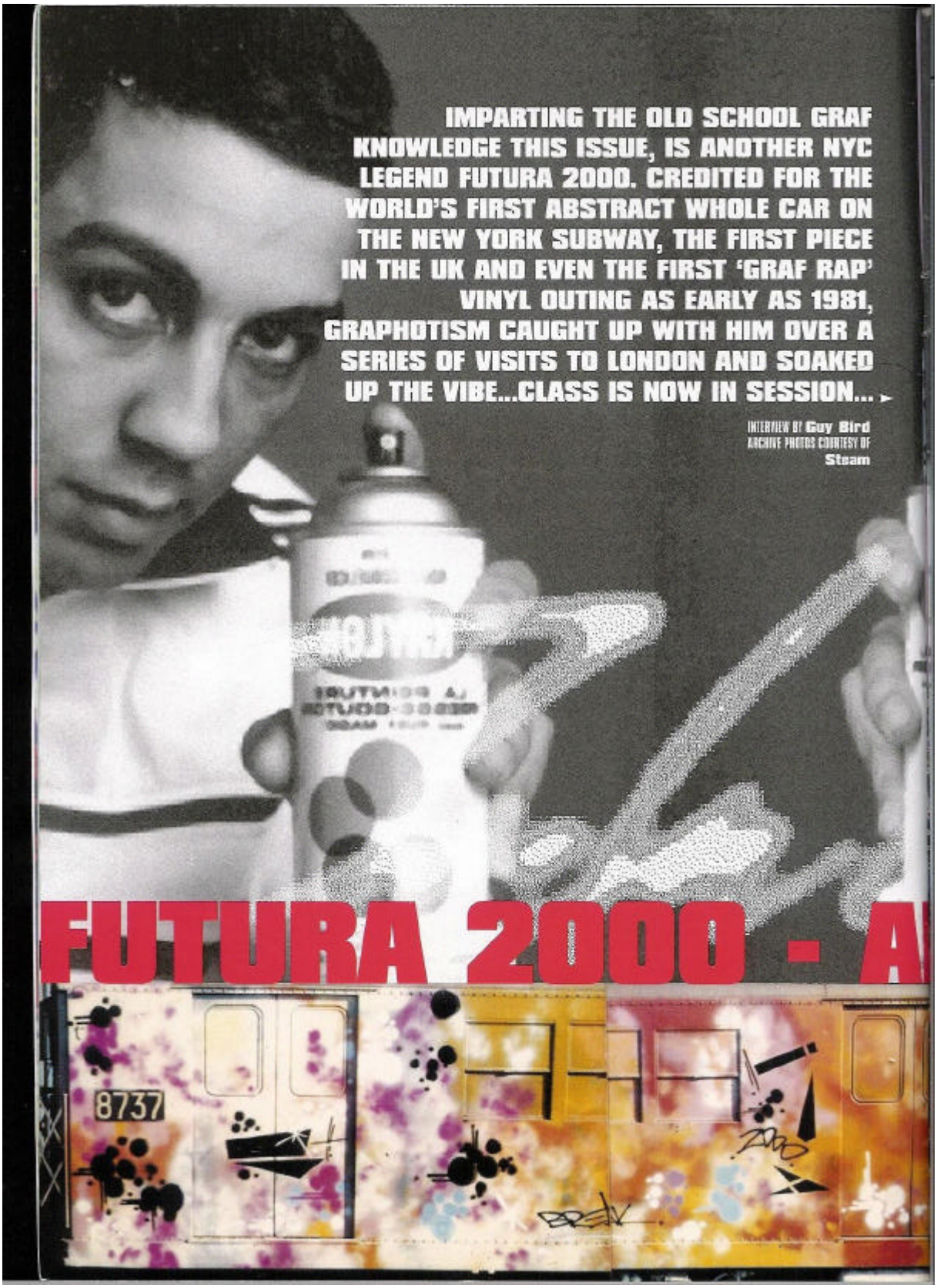
The classic Visual Grafix collection produced in association with Graphotism is now on issue 13 and for the first time in its history has a fat soundtrack to go with the latest graf visuals as the music was added to fit the mood of the edited footage afterward. Trust us, this makes a real difference to the viewing pleasure and means there is no longer any need to turn down the sound down as previously reported.

## UP-DATE

Finally, as is now traditional, we get to the 'apology and who's up' section. In issue 7 the photo within the Aeroglyphics Australia section titled Def Wish Cast was actually UNIQUE sporting a MODE 2 class of '94 T-shirt.

Apart from that it just leaves us to drop a few names who we have spied on our travels in London through '96...big ups to COZ, KONS, FANTA, 7UP, BONES, DRUM, DOOB, (UN)KNOWN, COKE, DIAR, PLOD, SIE, KHAN, VENOZ, CHAR and SER. There's more than that we know, but if your props are due they'll come over time no doubt.

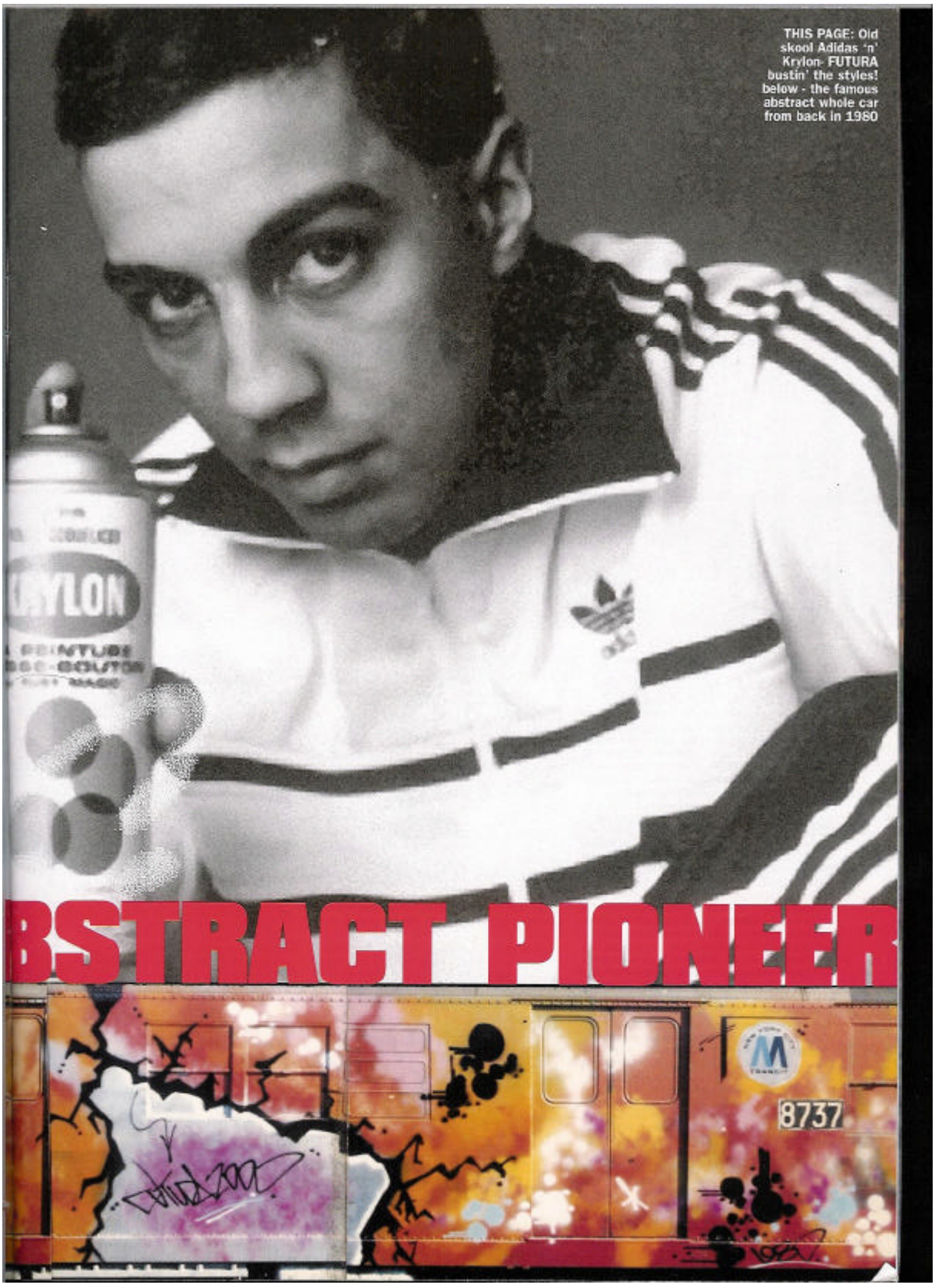
**Suzi by Dolby: Dundee Pil**



**IMPARTING THE OLD SCHOOL GRAF KNOWLEDGE THIS ISSUE, IS ANOTHER NYC LEGEND FUTURA 2000. CREDITED FOR THE WORLD'S FIRST ABSTRACT WHOLE CAR ON THE NEW YORK SUBWAY, THE FIRST PIECE IN THE UK AND EVEN THE FIRST 'GRAF RAP' VINYL OUTING AS EARLY AS 1981, GRAPHOTISM CAUGHT UP WITH HIM OVER A SERIES OF VISITS TO LONDON AND SOAKED UP THE VIBE...CLASS IS NOW IN SESSION... ►**

INTERVIEW BY **Guy Bird**
ARCHIVE PHOTOS COURTESY OF
**Steam**

# FUTURA 2000 - A




THIS PAGE: Old skool Adidas 'n' Krylon- FUTURA bustin' the styles! below - the famous abstract whole car from back in 1980

# BSTRACT PIONEER

## GRAPHOTISH: WHAT ARE YOU DOING IN LONDON AT THE MOMENT?

*FUTURA :* I'm here with James Lavelle of Mo'Wax Records to do some work for them. It's a new audience for me. I did some artwork for The Clash years ago but it wasn't like this.This has been a conscious decision by James to use my work with his label. He bought a couple of my pieces, the DJ Krush thing and the Shadow thing and now it's really an ongoing project.

## FUTURA's ESCAPADES INTO RAP

G: YOU TALKED ABOUT THE CLASH THING; YOU TOURED WITH THEM AND ENDED UP MAKING A GRAF RAP RECORD TOO, IS THAT CORRECT?

*F:* Exactly. This was an exciting time as the movement had surfaced a bit with films like WildStyle in production, and then I met these guys from England without initially knowing who they were. We did a banner - me, ZEPHYR and maybe REVOLT and some others - a huge thing that said 'The Clash' and we ended up giving it to the group. They liked it and asked me to come to London with them for a couple of weeks. Two weeks wound up being two months and that's the first time I went to Europe.
They took me on tour to Paris, Vienna and some parts of England and I ended up making a record with them too, [the graf vinyl classic "The Escapades of Futura 2080" ] . This was never intended to be a record. Initially, after understanding who The Clash were and being excited to be with them, I humbly asked if they could lay down a track that I could do some bullshit rhyme on. What I really wanted was that cassette so I could go back to Fab Five Freddy and some of my boys, and be like: 'Check this out', but ultimately it became a big thing and I performed that record live on stage on tour with them.
It was crazy and definitely that's why I don't really talk about it now - like I ever really wanted to rap! My thing was more like homage to the movement.

## FUTURA ON CONNECTIONS

The 'Clash situation' also led to a big tour in France in '82. I came over with the band and Afrika Bambaata, Rameltzee, DONDI, DST, Cold Crush, the Rock Steady Crew, FabFive Freddie and PHASE TWO, double dutch girls... it was a big troupe who went over, and they sent me a couple of days in advance because I'd been to Paris the year before with The Clash. I was probably the only person from New York that anyone in Paris might possibly of heard of from our scene, so I did a pre-interview and tried to soup it up. The radio station, Europe One who sponsored the tour had a young girl working there who wound up becoming my wife.
It's cool that there have been such connections in my life, often very obscure and sometimes unbelievable. A lot of this shit that's happened - although I've made some things happen - have been out of my control. They just seem to have happened, so for that I'm really happy 'cos the thing with The Clash did sort of set that up.

## FUTURA ON LONDON's FIRST PIECE

G: GOING BACK TO WHEN YOU WERE IN LONDON IN '81, SOME PEOPLE HAVE CREDITED YOU WITH DOING THE FIRST PIECE IN LONDON. IS THAT THE CASE?

*F:* I don't know if that's true. When I came here that year, there wasn't graf like I know it to exist. There was political graf and this kind of football stuff, but there were no pieces that I saw. That doesn't mean that they weren't there. But there was a wall near Westbourne Park [in west London], where the tube train would go by and I went out and crazily did a piece there. If in fact that was the first, it's funny.
I remember coming back to London for one night for a show at The Wag club the following year and I went with DONDI, and I said "Yo check this thing out that I did" and I don't think it had been dogged which surprised me. It sat up for a year and nobody went over it.

## FUTURA ON THAT TRAIN

G: THE ABSTRACT WHOLE CAR IN 1980. TALK TO US ABOUT THAT.

*F:* I went with DONDI when I did that train. He didn't really paint that night as he was looking out for me. He brought me to Utica in Brooklyn, that was his yard. DURO might have been there as well, I forget. I think I wanted to completely take the letters out of it and just try to come off with some colours. I did that car and another one, a kind of greenish blue one but I got chased before it got finished. I never got photos. The first one (pictured previous pages) was my first whole car. I'd never really done a top-to-bottom, end-to-end car before.
I didn't want to do just a piece. I needed to try something different. I had no idea what it would look like. It was dark and I didn't know what people would think of it, but I did know that it would be something different to what everyone else was doing and therefore my association with that piece and whatever, would be: "Yeah he's bombing but he's doing some other kind of stuff". The greatest thing was actually getting photographs of that car. I wasn't very conscious of taking photos of trains or my work at that time, but SEEN got pictures and I was really happy that he did.
I had an opening in New York in January this year ('96) and SEEN came by. He always says to me: "It's a good thing I got pictures of that train for you isn't it?" and I always say "Yeah your right, it's a good thing!"

G: HOW LONG DID THE TRAIN RUN FOR?

*F:* The windows got buffed and then it got crossed out or I think CAP might have done a piece over it! But it ran for a while. It certainly ran long enough so that people were like, "Oh shit". They saw it, and you know how word travels, especially back then when someone had a piece on the '2s the 5s'. I wanted to do a series. To me I almost considered it like an abstract camouflage. That's how I was looking at it in terms of what it looked like physically. I did this kind of crack in the middle and I wrote my name inside it. I had been told or I read that people thought that the train was called "Break" in homage to Curtis Blow's The Breaks, but that's completely erroneous, it's not true. I never liked Curtis Blow.

G: SO WHAT WAS IT ABOUT?

*F:* I called it "Break" because I felt it was a break-

**OPPOSITE PAGE: Left: Far East Theme1982, aerosol on canvas. Middle: Fosters Ice Billboard, Chalk Farm Rd 1995 Right: The History Of Spray 2, 1989. Aerosol and acrylic on canvas**

through. A break from the 'norm'. Like I said, I tried to continue that idea in other colours. Ultimately I wanted to do 3 or 4 of them. I felt I could tie together a few different colour schemes and do the same thing rendered in a different shape. But I had bad luck on the second one, and never went back. It was a situation that never provided itself. Like I said, DONDI brought me into Uttica, and QUIK and IZ brought me somewhere else in Brooklyn. Guys like QUIK and DONDI bombed so heavily, that they had their own spots more or less. I didn't necessarily have a spot, my spot was the one tunnel but I didn't like that. The number '2s and the 5s' were the good trains to paint because they went through everywhere. They went to Brooklyn and The Bronx. Through the whole movement in the late '70s, you could tell what trains were high visibility trains and the '2s and 5s' were definitely that. That was like ALI's and Fab 5's thing - they'd hit the '5s'. It was the prestigious line going at the time. My idea was to reach as many people as I could. Not just local people, our own people. The public. I thought that that train could offer something to the public that's a bit different. That's all I think I was trying to do. Something different.
I accepted the fact that there were other guys out there who could do amazing things with letters and characters, so I tried to do something different - which up until that point, I hadn't seen done before.

**G: WHAT WAS THE OPINION OF THE OTHER WRITERS TO IT?**

F: I think at the time they were impressed by it, but I had still yet to begin to develop my technique as an artist. Up until that point I would write FUTURA, do FUTURA pieces. I don't really know if the guys had much of a reaction to it. I think it may have been just too new for anyone to say anything.
After a couple of years, I would catch more respect like "Yo that train you did in '80 man". It's weird because guys who didn't want to step up to you at the time, even if they might like your shit, they didn't want to disrespect themselves. In the end, I could see that guys dug it because at least I think they understood that I was doing my own thing. I think they could appreciate that it was my own way of trying to do my own thing and in the long run, I'm very happy to see you got the photos because the little thing that was written on the back of that video tape [Visual Grafix] about how this work is documented because it won't be around much longer, is really true and we didn't really think about that aspect then. We all know that the life expectancy of a train, piece, could be one day, one week, could be one year. You just don't know, but eventually it won't be there any more. You do all that work and the next day the system decides that they won't run it. They're immediately going to take it to the buffer.

Right after that, the exhibition with CRASH and everyone kicked in and we had the Fashion Moda Gallery show. That was the beginning of the gallery scene opening up and at this point heads were still doing both trains and canvasses. Even as far as '82 I was still sort of writing graffiti but I was also fortunate to be one of the guys that was having exhibitions and getting other attention. But that piece set the stage for how my painting style would ultimately be and I reflect back on it a lot. It also had some geometric shapes in it and I used masking tape to 'box' them off. I also masked off the numbers of the train, and the actual MTA [Metropolitan Transit Authority] symbol. It looked official. The windows were painted, but the numbers were in effect and I know that the TA [Transit Authority] were digging that 'cos one thing they didn't like was numbers getting painted over. When that happened, they couldn't keep a log of what train it was.

**G: HAD PEOPLE USED MASKING TAPE ON TRAINS BEFORE?**

F: I don't really think people did at that time. I don't think that was even a concept. It was just something I had always done as a kid painting models, you know, be neat and mask off an area, use tape or whatever. It kind of looks like cheating in a way too, but I thought it would serve my purpose. It seemed like the most efficient way to get it done.

**G: WHERE DID THE ABSTRACT ELEMENTS YOU STARTED ADDING COME FROM?**

F: Everybody had there own little 'something', whether it be little arrows or little hooks or 'little do-dads' like SEEN says in the film Style Wars. When we were all in the subway, I used to peep out other guys' style and stuff and I would have to give it to NOC, PHASE and TRACY 168. Those were the guys who, though it wasn't even the main thing in their work, had subtle little things I picked up on in the background - the stuff that they didn't consider to be at the forefront of their work, more like embellishment on to what they were doing. ►

**I DIDN'T WANT TO DO JUST A PIECE, I NEEDED TO TRY SOMETHING DIFFERENT. I HAD NO IDEA WHAT IT WOULD LOOK LIKE. IT WAS DARK AND I DIDN'T KNOW WHAT PEOPLE WOULD THINK OF IT BUT I DID KNOW THAT IT WOULD, BE SOMETHING DIFFERENT TO WHAT EVERYONE ELSE WAS DOING**

I liked the embellishment. I felt like, 'why not take the embellishment and make that the focal point?'. It was not so much like "Boom, I'm Futura", but let's just embellish these sort of high light ideas. It was really the colour. Colours are really the primary thing that drives artists and I was really fascinated by that 'cos trains are so grey and everybody's rocking all these colourful things.
All of that we were sicky, crazy about - different shades of paint, all the different brands and all the different flavours. I was really into doing something really colourful. I thought that would be my positive contribution.

## FUTURA ON TRAINS

**G: FULL ON PIECES ARE GETTING DONE IN LONDON AT THE MOMENT BUT NOT RUNNING. WHEN THERE IS A SITUATION LIKE THAT WHAT DO YOU FEEL? DO YOU THINK IT JUST NEEDS MORE PEOPLE TO DO IT, OR DO YOU THINK WE NEED TO TAKE A DIFFERENT APPROACH? WHAT'S YOUR OPINION ON IT NOT ONLY IN NEW YORK BUT IN OTHER CITIES AS WELL?**

*F:* If you go to the Bronx, and I'm not talking about the subway system, and go around some of those 'hoods, there is still mad graffiti everywhere. On the walls, whether it be legal or illegal, whatever. I still see a lot of fresh pieces around and I know guys are still doing it and the system isn't there for them 'cos it's very hard to penetrate. I think the system will just not allow it.
It's in their best interests now, no matter at what cost, not to let that stuff go out, because then it will give the impression that it's open season again and they'll be ready for the second or third coming of the movement.
It's tough because I would be so amped if a train came into my station and it was painted. It would almost be like a period film or something. I would think I was back in the day, like in some time-warp. I just don't see it happening. I don't see kids getting access to trains anymore and at the same time, the time that passes between what-was and what-is, there's no intermediate areas to pass it down and sort of say, 'This is how we're going to do it one night'.
I see a lot of walls being done. Like I said in The Bronx, it looks like things have never changed. It looks like 1980, pieces everywhere, WANE and REAS bomb and bomb and bomb. That really keeps the shit alive in the sort of area where people feel that this is where the shit all started. As far as the trains I don't think there are enough guys out there now that are part of the movement to keep it moving. There's pockets of dudes, but the way things go full circle, it's now like it's really back to its roots. There are a lot of taggers out there. There is nothing else for them to do. They don't even seem to me to have the desire to want to do whole cars or serious pieces or something like that. The majority of kids in New York are tagging. I see it a lot. I see a lot of window scratching on trains. It's weird, I don't even see tags on the insides, that's how serious New York has got about it. They've got anti-graffiti walls on the interiors, and panels that they can quickly remove paint from or just wipe the shit off. To me that avenue, door way, is mad shut. There's no way to get in anymore. They've boarded it up and if you open it up there's a brick wall.

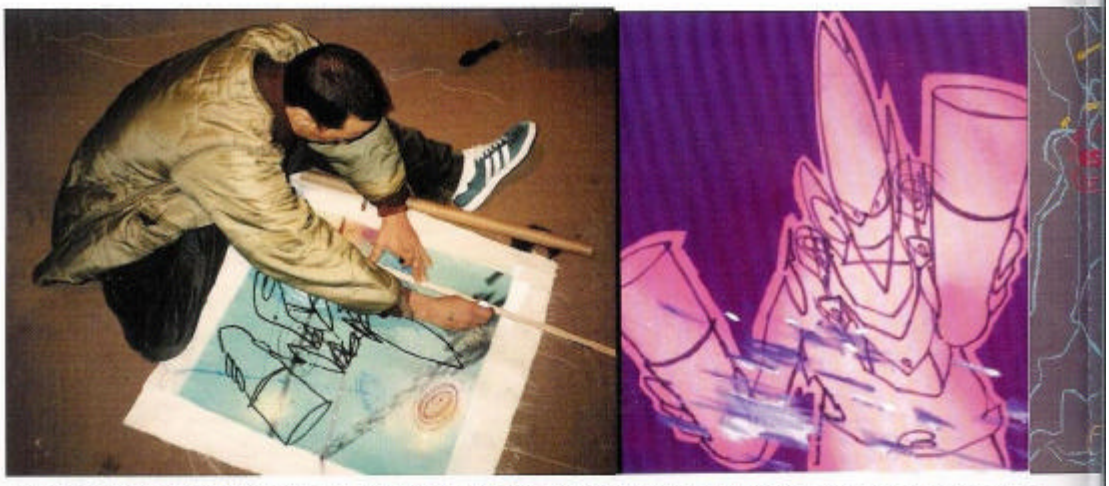
## FUTURA ON THE FUTURE

**G: SO WHAT DO YOU THINK THE ALTERNATIVE IS?**

*F:* It ain't really the internet either. That's something that's there as a documentation of things, but it's not the same as seeing something yourself in person or physically doing something. It will never be that. My feelings about the 'net have changed a lot in the last six months. I was very saddened about it. I still see it as an interesting thing but we're a little too ahead of it. That's something that's going to seep down to the masses in the next two or three years. It's not a mainstream thing, let's put it that way. It's not something heads up in The Bronx or Harlem or Manhattan or wherever they happen to live, will have. It's got nothing to do with them and speaking for the masses of the kids, like I may have said in the past, I would suggest to them that there are alternatives.
I think there's room even now in '96 for your expression whatever that expression might be, and now there is more opportunity than ever. What do you want to do? Do you want to write graffiti, you want to go out and tag walls? OK you can do that if you feel like you need to express yourself that way. But now you don't necessarily have to do that to get your work out. I think if kids realise that they've got some talent and they really want to go out and write, they want to do something more than bomb, they want to really do some pieces somewhere, they should either continue to paint walls, and document their history through graffiti that way, or step to some other way to express themselves. Whether it be through clothing, through a magazine or through something else where they can use the energy that they are using to do that.
When we were young, living in my town there didn't seem like there was much opportunity. There were no choices really but I think there are a lot of choices now. You just have to choose wisely that's all, make the right choice.
It's kind of funny but I read PHASE's piece in Graphotism 7 and I thought that a couple of things he said are so true. It seems that pages of your magazine, and things that are coming out now, are dealing more with content under lying on content; not just 'work content' but more of the personal things about us, and it's not stupid questions like "Yo, what's your favourite colour? What's your birth sign?" Not shit like that. Real shit and that's what kids need because whether they know it or not, the problem is that we're living in a mad new generation of TV and media where people don't want to read any more.
It's a question of just researching your shit. I have written this thing, it's called "Timeless".
It talks about when I create my work, when I do what I do, I'm pretty conscious of the fact that that shit's going out to the masses and I try to give as much quality control on it as possible. I don't like to let any old bullshit run out there. I'm pretty conscious with my stuff and I'm hoping that in the future people will look at my work and think "This guy's worth something. This guy's work would rock now!".
Which would mean that if my work could survive into the future, then at the time that I did it, I must have been ahead of my time. But it's not like I'm trying to be ahead of my time. I'm not trying to encapsulate my work. Like we were talking about the book, [a book on Futura is planned for a late '97 release] it has that tombstone effect, like "Oh yeah, that's what he did, but he didn't got anymore beyond, 'dam, look at this'."
That shit really gets me nervous. The thing is, you've just got to be able to make mistakes and experiment and by all means change up a couple of times. I've been very fortunate but at the same time I do constantly try to be serious about my shit, that's all.

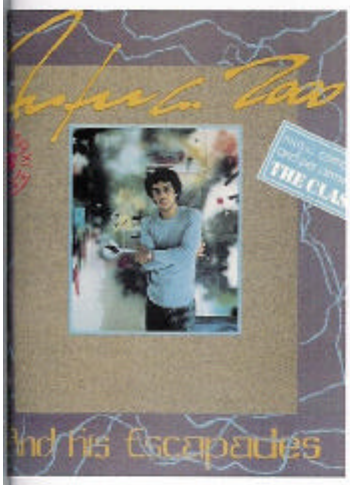
## FUTURA ON THE NYC LEGACY

I think that us, as artists from this movement really got it going on. Think of Basquiat. OK he's got mad respect. His paintings sell for $100,000. Alright, great, big deal. But who is he really inspiring? Answer: A lot of people with money, who made investments in his work. That other structure, that 'Art World' which is completely on another planet from the kid in the street. The kid in the street doesn't know about Basquiat. He doesn't give a fuck about him. He'll look at his shit and say "My daugh-



**ABOVE: Left: Futura in Mo' Wax office flexing his techniques Middle: Painting again for Mo'Wax for their "Headz" club night in London**
**Right: Futura on wax - the 'Escapades' 12" record sleeve - strictly on the rare groove tip**

ter could do shit like that" or "That looks like my little brother's shit". OK now, they don't quite understand, but the point I'm trying to make is, artists like myself, PHASE TWO any of the guys like SEEN, TRACY 168, KEL anybody. The amount of influence we have on people, young people is amazing.
Writers that are 12 years old now that weren't even fucking born when we were writing. But whatever little bit they did hear was enough to get them going. To me that's worth more than living large and having stupid money because if I'm living large and having stupid money that will happen anyway, I can't control that either way but that's not my ambition. I have never been that way so I'm really very very content with the effect that I have had on some people around the world. It also means that I'm in a position where I have to check myself and be aware that the shit I do has got to at least continue to keep people saying "Yeah" even though people will eclipse me.
That's just the way it happens, artists will come along and they'll be dope with shit and they'll be more respected and they'll be more successful, but as long as it's in my power to continue to do what I'm doing in the face of this movement, I'm very proud, because I know that when I step to the various events and I see young kids painting, I think 'wow'. That's something that you cannot




buy, and you can't fake it with this movement either. You can't bullshit people. That's what I love about graffiti. You were either there and you did it or you weren't and it's very hard to fool the kids 'cos they know. It's like when I say they don't know the history, but in a sense, not all of them are knuckleheads.
More of the young up and coming kids need to just check the books a little bit, do a bit of research. How are you going to come up with a fat homework assignment if they ask you to look at a book and you just look at the pictures. Get some dates in there. Like PHASE said, the shit I love when people talk about 'Back in the day' and they refer to '80 or '79. I hear 'Back in the day', like on WuTang's record "Yeah, remember back in '86/ '87? That was the shit man '87!" That's like a joke. PHASE is right, back in the day was fucking '72. That to me, was back in the, back in the day.

## FUTURA ON HISTORY

Looking back 25 years from where I've come and what I remember being 'the thing' I realise it has all changed. It never remains the way it ever was because progress can't allow it.

G: DO YOU THINK IT'S A SHAME?

F: In a sense it is, but I think you've got to get the best out of it. Look for the positive in it. What is a shame is that I remember when graffiti was really just so pure. Guys would just bomb because they fucking felt like it. There was a competitive thing but there was also a sense of respect. People like CAP weren't out yet and there weren't people who would figure 'Fuck it, I've got no talent so I'll just get famous by fucking up other people's shit'.

G: WHAT SORT OF TIME ARE YOU TALKING OF? I HEARD PHASE TWO SAY THE SAME THING AND I'M LIKE, 'MAYBE HE'S GETTING ALL NOSTALGIC ABOUT THE GOOD OLD DAYS'. BUT I'M CURIOUS BECAUSE MORE AND MORE PEOPLE ARE SAYING IT AND I'M INTERESTED IN WHEN IT CHANGED?

F: From 1974-78 I left and joined the military and during that time there was a lot that went on that I didn't know about, but when I came back, it seemed like some where along the line some people had got pissed off 'cos some kids could paint better than they could, and then it became more like a territorial thing; like "Yo this is my yard, you don't come in here" or "This is my shit" you know.
But I think the time PHASE TWO is talking about is up until maybe '74-75. There was a five year period where if there was any conflict it was always handled like 'cool'. It was diplomatic almost, it didn't have to come to blows, you know. It was like: "Are you down with this crew?" "OK". It was more like a discovery time for everyone.

G: WERE THERE LESS PEOPLE INVOLVED, DO YOU THINK?
F: Yes. Several hundred as opposed to several thousand. So the numbers thing got bigger and of course what happened was more and more saturation until eventually it got out of hand.

## FUTURA ON MAKING IT

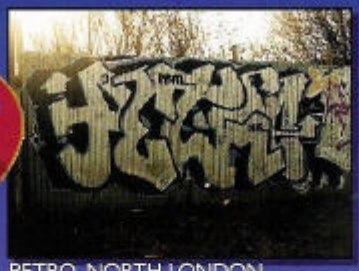
People shouldn't be intimidated by other people's success or their own failures or their own inabilities. It's all down to self confidence that's all it is. You've just got to believe in what you are doing and if you know what you're doing is bullshit then I can't help you, 'cos you know inside yourself that you're full of shit. But if you're not and you just want to contribute to all that's happening around you, there is room for you. You also have to be willing to work a little bit. I've been mad lucky but I'm not afraid to work. If I have to really bust my ass for a couple of days and run around New York and shlep all my supplies and carry huge canvases or whatever, I'll do whatever it takes to get something done.
Maybe that's why when the door swung open I saw a moment I could get in there. As long as I know I'm not lying to myself, (and there have been those times when I know I have been) but I realised that it wasn't so severe that it was going to ruin my integrity.
I think yesterday (the press at Camden in '95) was a bit of a circus. I don't think I have ever experienced something like that. And it's kind of wild that in all my situations I've never had something quite so crazy happen to me as happened just yesterday.
So it always personifies my belief that I never know what the fuck is really going to happen. And that's another thing... seeing as how you never know, it could be interesting... it could be that mystery you have been waiting for...

**STOP PRESS! FUTURA IS NOW ON THE INTERNET WITH HIS OWN WEB SITE. CHECK HIM AT:**
**http://home.dti.net/futura/index.htm AND PLANNING HIS OWN CD-ROM. AS MENTIONED EARLIER THERE IS A BOOK PLANNED ON HIS WORK COMING OUT IN LATE '97. WATCH THIS SPACE...**

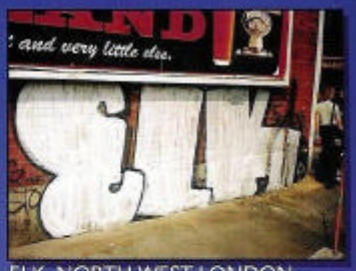
# FUTURA 2000 SOLO EXHIBITIONS

| | |
|---|---|
| 1996 | LivestockGallery New York |
| | Solaria Fukuoka |
| 1994 | Gallery Cotthem Knokke |
| | Time Space Light NYC |
| 1993 | Martin Lawrence Gallery NYC |
| | Zero One Gallery Los Angeles |
| 1992 | Gallery Du Jour Paris |
| 1991 | Gallery Du Jour Paris |
| | SDtructures Montpelier |
| 1990 | Martin Lawrence Gallery NYC |
| | Philippe Brriet Gallery NYC |
| | Gallery B5 Monaco |
| 1989 | Arcs & Cracs Barcelona |
| | Gallery Du Jour Paris |
| | Musee Du Vire Vire |
| 1988 | Philippe Briet Gallery NYC |
| 1986 | Semaphore Gallery NYC |
| 1985 | Michael Kohn Gallery Los Angeles |
| | Tony Shafrazi Gallery NYC |
| 1984 | Fun Gallery NYC |
| | Tony Shafrazi Gallery NYC |
| | Yaki Kornblit Amsterdam |
| 1983 | Four Blue Squares San Francisco |
| | Baronian/Lambert Gent |
| | 51X Gallery NYC |
| | Yaki Kornblit Amsterdam |
| | Fun Gallery NYC |
| | Yvon Lambert Paris |
| 1982 | FNAC Strasbourg |
| | Fun Gallery NYC |
| 1981 | SA Alternative Space NYC |

EVERY ISSUE THESE FOUR PAGES WILL BE DEDICATED TO 'DUBS' - QUICK PIECES PAINTED IN LOCATIONS WHERE TIME IS OF THE ESSENCE! DUBS ARE NORMALLY EXECUTED IN CHROME PAINT DUE TO ITS REMARKABLE ABILITY TO ADHERE TO ALMOST ANY UNPRIMED SURFACE. QUALITY RESULTS EVERY TIME...



PETRO. NORTH LONDON



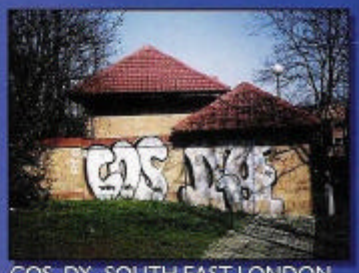
ELK. NORTH WEST LONDON

KELZ. MANCHESTER

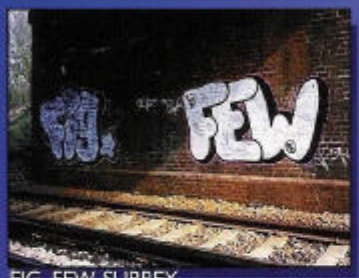
DOUG 5, SHU. EAST LONDON

CROCK. MANCHESTER

KILO, SKORE. MANCHESTER

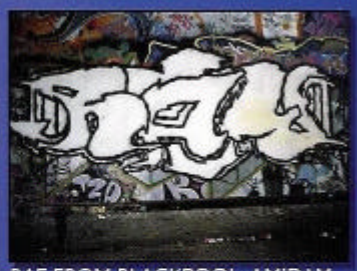


COS, DY. SOUTH EAST LONDON



FIG, FEW. SURREY

ARIZE. MANCHESTER



RAE FROM BLACKPOOL. AM'DAM

KOOZ. NORTH WEST LONDON

SOLO. LEICESTER

CAPS. MANC'S

STAX. NORTH LONDON

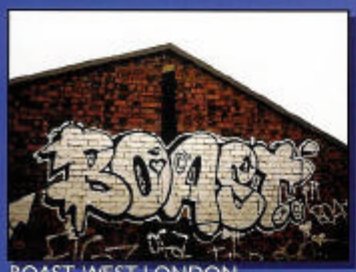
REDS. NOTTINGHAM

CURV. SOUTH EAST LONDON

KONE, REG SMC. SOUTH EAST LONDON

ZO. NORTH LONDON

SER. SOUTH WEST LONDON

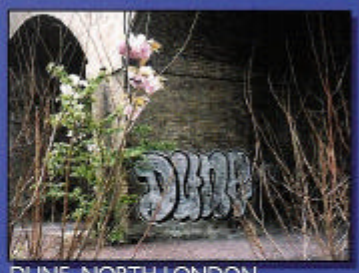

BOAST. WEST LONDON

DIET. NORTH LONDON

ROBS, IF. NORTH LONDON

ARISE. MANCHESTER

SKIO. EXETER

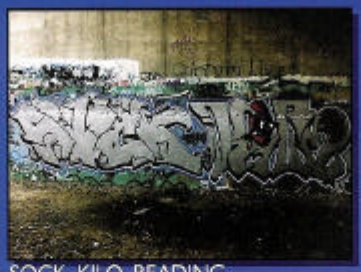

DUNE. NORTH LONDON

JONO. NORTH LONDON

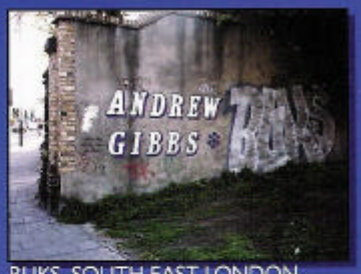
EINZ. SOUTH EAST LONDON

NACH. BRISTOL

CHOP, HEAR, SNAP, SPANC. N.LONDON



SOCK, KILO. READING

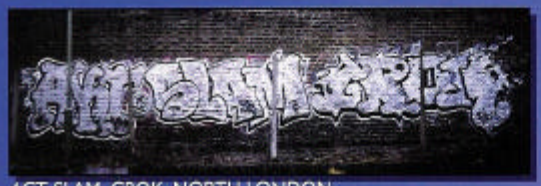



BUKS. SOUTH EAST LONDON

BOSS, IDEA, AKTOR. NORTH LONDON

EINZ. SOUTH EAST LONDON

DUNE. NORTH LONDON



ACT, SLAM, CROK. NORTH LONDON

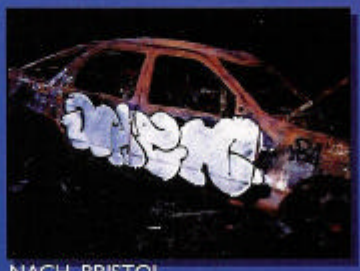
PYTH, ZOM, FANTA, YEAH. WEST LONDON

SKIRE, KONA, APN. NORTH LONDON

GIZE, TASE, SCE. EAST LONDON

FIGA, PLOD. KENT

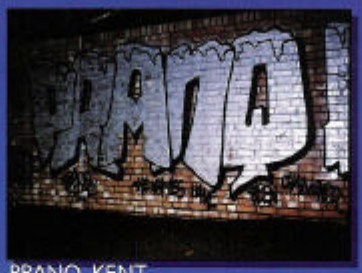
KA 123. MANCHESTER



NACH. BRISTOL

SEAR. HERT'S

CAPS. MANCHESTER



PRANQ. KENT

FEW, FIG. KENT.

STAKS. WEST LONDON

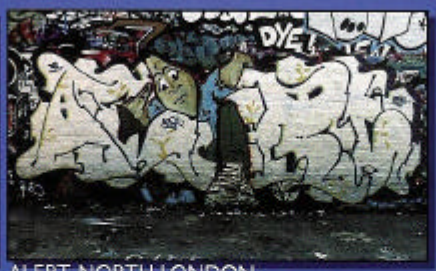
S.ONE. NEWCASTLE

CH. RATE. SOUTH LONDON

TASE, KILO. MANCHESTER

GIZE, SEIGE. NORTH LONDON.

AKTO, IDEA. NORTH LONDON

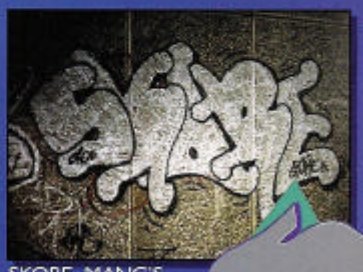


ALERT. NORTH LONDON

BNB. SOUTH EAST LONDON

DIAR. SOUTH EAST LONDON

SOE. NORTH LONDON



SKORE. MANC'S

Celebrating Britain's most successful export since football violence... KEYLOW, SKORE, TEN, SHOK & CROKS with the Mad G

SUNK, PATRICK (BY MOOCKIE), KAPI ...PFP AND ACME CREWS get busy in BARCELONA '96

Showcase wall Ladbroke Grove style... DOZE WRH/PFB, ECHO OUTTA' PARIS, MODE 2 Gettin' Lifted TCA style & K.LINE

Live from the Bronx for '96... MISTE & STEPH, Two of Paris' finest get fresh with the Bronx original king COPE KD.

The IBS team taking style to the limit in SYDNEY AUSTRALIA. Well known faces UNIQUE & ATOME get up with female write

Cow Virus at THE SMEAR II EVENT. HULME MANCHESTER '96

CEPT 148 represents TTK at SMEAR II HULME '96

E SNIAWE ..fresh for '96 rock solid (thanks to KEEN for photos this issue)

ite SPICE '96

BREN ..SYDNEY AUSTRALIA '96

# The Moon

**Captains Log: Stardate 96**
**Subject: Moon Landings**
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On first visiting this strange barren hall of fame it's easy to catch the vibe that inspires its name..
Huge concrete ruins stand silent amidst the industrial raw steel giants of cement and sand works, its barren wastes covered in a fine spongey grey dust, billiard table flat, that your feet sink into as you walk across.
The sea roaring as another tide washes in and out a uniform noise which seems to fit the mood.
This desolate place..so easy to see how generations of Brighton's writers failed to witness and exploit its surface, spotted eventually by sheer luck. Euroh and co on route to yard ..train strike..top deck of a bus ..casting a trained eye across the industrial wastes spotted the hulking masses and the desolate wastes, and made a mental note to check it out That very week after a quick reconnaissance he and Skore painted what were to be amongst the first of many works of art upon its walls.

EUROH DFM ..DAR FREEZ MOB

EUROH DFM ..SOUTH BREED

KILO SIN

TASE TRC CBK

MORN BAF ..BUSTIN ALL FOOLS

NEMA DFM

SKORE TRC DFM ..SERIAL KILLER

FYRE DFM

NIMA DFM

MORN BAF

NORT APN

KILO SIN

JUST

ROWDY SOF

SOKER MBA

KREL BAF ..BOMBA'S ARE FOREVER

RISC SWS

CROKS TRC TBF

KILO SIN ..SATANS INFERNAL NOMADS

**"So** named for its barren wastes covered in a fine spongey grey dust that your feet sank into as you walked across.

**It's** anyones guess who inhabited the area before the first writers ..some guess it was the site for coal storage, others worry of aspestos and other such manmade deaths"

The Moon

NEMA DFM

EUROH DFM

FYRE DFM

MORN : KILO

MORN BAF

NORT APN

OKA : PING : BOSH WT : HEAR

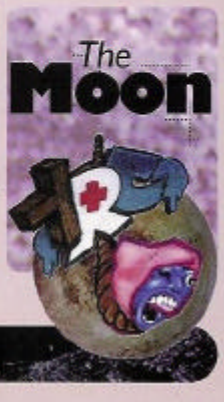
LUKE VOP

STYLO VOP

TES MBA

SHOK SIN

SKORE TRC DFM .. TROUBLED CHILDREN



# ...The Moon

The first Moon landings were in the Summer of '93. Its anyones guess who inhabited the area before the first writersrs... some guess it was the site for coal storage, others worry of aspestos and other such manmade deaths. Its proximity to the docks and its industrial look suggest some sort of processing or storage place, but for what?
Whatever the mystery turns out to be it has not stopped the art which has been steadily appearing ever since. Writers from as far afield as Bristol, Nottingham and London as well as the strong and diverse Brighton scene itself have been exploiting the large smooth concrete surfaces ever since. Long may it continue...

HOOKA PWS

MELLIE MSN

RENCH PWS

SHOK ..SUP QUID GRIP SIN KEEN ..STYLE INVENTION SIN KILO SIN

NEMS DFM

EGS CDC

FYRE DFM EGS CDC NIMS DFM

CHARACTERS BY SHOK & CROKS
PART OF THE MAD COW WALL FEATURED IN GLOBAL WARMING

# Smear II *In Memory of Craig Todd*

**Yeah this is KELZO, giving you the run down on what went on at the annual Manchester Graffiti Jam "SMEAR" which took place over the Easter weekend April 6-8th 1996. This time it had a bigger and better vibe than the year before, lasting from Saturday till Monday, non stop. The event was held again on planet "HULME".**

Photos: Dave Wilson

B.BOYs, DJs, MCs, WRITERs and a large fuct up crowd turned up to make this a long and crazy weekend. A big thanks to the one and only "DESERT STORM" for turning up to supply the sounds, and the positive vibe. The "OTTENBURN POSSE" for risking their lives, on the psychotic "DEATH SLIDE", which was 50ft high and travelled 150ft across the estate, with no safety equipment whatsoever. (MAD AS FUCK!! SEEING WAS BELIEVING!)

Also I've got to mention those who drove the roofless mini, which looked like something out of Mad Max(see bottom left pic) and the dancers EVO, DIZI LEE and others, entertaining the crowd the whole afternoon with some amazing B.Boy skills.

DJs 1ST RATE, GREG LONG, SEARIOUS (LONDON), CHUB GROOVES (MANCHESTER), DAVE.B (LIVERPOOL), dealt with the decks on the HipHop vibe, whilst DESERT STORM dealt with the Techno, along with 6 year old MC ANTON, who was amazing.

An incredible 48 graffiti artists from Britain and one from Europe turned up to batter the area with big silver dubs and phat style pieces. They were...

**MANCHESTER:** TAGS, ARISE, TEMPT, KELZO, DEMO, ZED, MKS, KOPES, AJAE, EDDY, ESPA, DICER, HUCT, METS & REVO. **LIVERPOOL:** STOK.
**LONDON:** SKORE, KILO, TENER, TASE, CROK, PETRO, SEIGE, ELK, SHUN, SED, ARCH, SKIRE, STYLO, DANE & CEPT.
**NOTTINGHAM:** DYONE, DASH, ALERT, PYPE, SHOK. **LEICESTER:** SOLO ONE
**YORKSHIRE:** GEDZ, SKAM, DIKO, CRYER, HEDZ. **NEWCASTLE:** SAER, CHEF.
**EDINBURGH:** MYONE, EAZE, ELPH, KEG.
**HELSINKI:** EGS.

SOLO makes a cry for justice - BURY THE POLITICIANS ..FREE FISTA. with his VOP partners STYLO & DANE

THE GOOD, THE BAD AND THE UGLY.. DY ONE, DASH AND ALERT throw up another fat wall

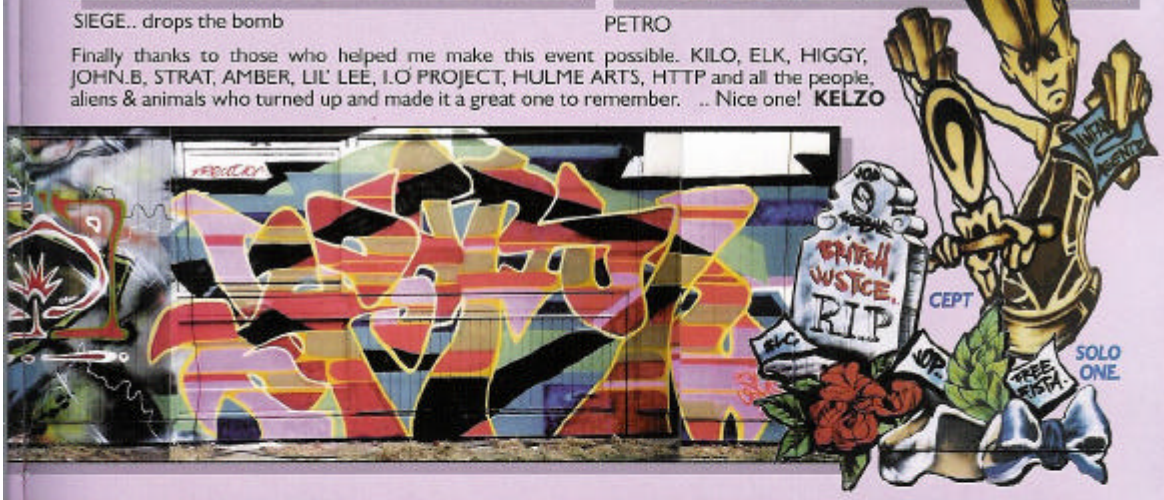
ELPH from Edinburgh ..MANY STYLES

EGS from the icy North of Europe to just 'up North'

SIEGE.. drops the bomb

PETRO

Finally thanks to those who helped me make this event possible. KILO, ELK, HIGGY, JOHN.B, STRAT, AMBER, LIL' LEE, I.O PROJECT, HULME ARTS, HTTP and all the people, aliens & animals who turned up and made it a great one to remember. .. Nice one! **KELZO**



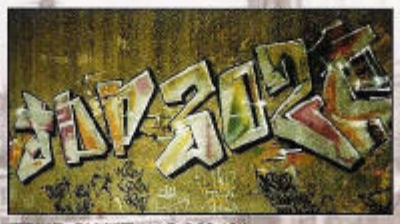
# ..London Docklands

**Early 16th Century.. The royal dockyards were created by Henry VIII at Deptford and Woolwich, either side of his palace at Greenwich. Built to relieve the congestion in the medieval harbours of Queenhythe, Dowgate & Billingsgate due to the growing trade and the expanding navy & mercantile marine.**

**Late 20th Century.. Acre upon acre of wasteland, derelict warehouses, ghost town estates, unemployment, crime. Abandoned due to the fall in trade, the diminishing navy, the lack of money & investment, the poor public transport, the poorly maintained public services etc.**

The Docklands have always seen graffiti, since its earliest signs in London, in the early eighties. From confused paintbrush works in its infancy, through to the first kings of London and the boom years of 86-87, It saw prominence again in 88-89 with South Londons second wave of writers before petering out with the increasing concentration of writers onto the tube network. Come 1993 and the tubes have seen their last tube scene of any substance. Once again the writers return hungry for solitude, a place to lick their wounds and refuel, redirect. They find it much the same, maybe a little more run down than before, but a true haven for painting and chilling out catching vibes. The large riverside site stinks of history, its huge walls bear the scars of long gone heroes, like archaeology wooded and overgrown areas hide previously available walls and classics lay untouched like blips in time. Walls spread for hundreds of metres in all directions oozing possibilities.and as the ships pass and the thames barrier glistens in the sun, planes pass by overhead, the only sound in a strange but tranquil waste.

SOUTH LEGEND.. DREAD '86



TRUE GIANT.. JAP 302 '86

SHAME 181.. LONDON GIANT '86

THE SURE THIN' TUF ARTS.. DROME 2 (R.I.P.), CEAZ & SCARF, THE BUNTLACK KINGS '87

IMMORTAL STARS BY PRIME '86

ROC BY PLAZZ (TA'S PREZ) '87

CRIE BY CRYMEIN '88

CRYMEIN & ARCAE.. ASSASSINS '89

MOE1, CRYMEIN, MID 32 '89

SOUTH WOOLWICH BOYS. FAUVE2, MOE1 '89

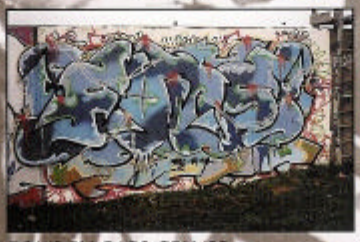
ASTEK BY ASTEC '95

TASE CBK '95

KONDEM (R.I.P.) BY REGRET '95

NORRIS.. BEST KEPT SECRET BY SKORE TRC & OKER BKS '95

TRCBK TASE '95



FONS BY CAPS CBK '95

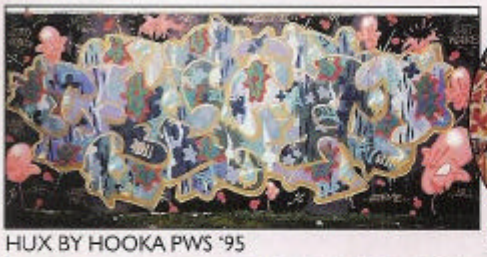
FEKS BY PHEKS SHK '95

VE DAY TRIBUTE.. BORN KILLERS?. SKORE.. DAM BUSTER!. BY SKORE TRC '95

TASE CBK. SKIRE APN '95

**Much** *of the artwork bears the dedication 'Kondem R.I.P.' an artist lovingly remembered by all involved in the South London bus and B.R scenes throughout the years.*

**A** *dockland local his name still lives on throughout the area.*



HUX BY HOOKA PWS '95

CEPT '95

ROUGH FTC '95

KUEST SHINE RISE SER ROUGH '95

RIZE DLB '95

NORTHERN BASTARD.. ALERT '95

SOUTHERN SHITE.. KILO '95

**From** *a poignant symbol of recession comes signs of definite progression. The new wave of South London die hard come with positivity and passion and show a love and dedication to fresh colour pieces.*

**The** *new and old faces together portray a positive urge to bring colour back to South London, an area neglected by subway crazy generations.*

**South** *London was buses, South London was B.R. Sure writers were always doin' tubes but unlike other areas of London South London was self sufficient without them.*

**Wish** *they were still here but it does mean the shift of balance is returning.. Welcome home*

FTC ROUGH '96

DIER ZONE '96

SKORE TRC '96

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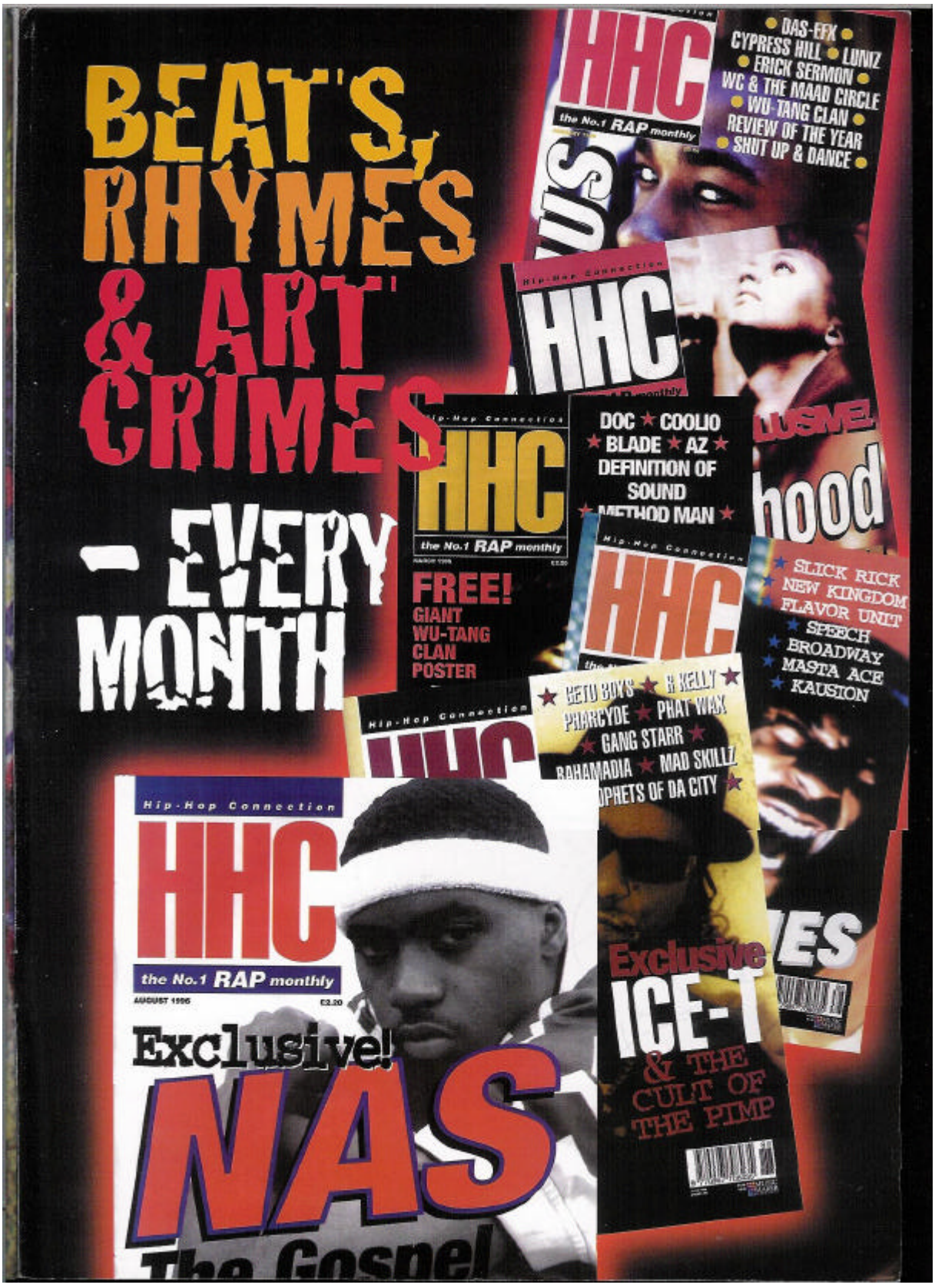
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